

To Philip C. Duschaes,

from the prestigious bibliographer
who is extremely grateful for
your aid and supervision

Trum Hays

July 20, 1936



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BRUCE ROGERS : A BIBLIOGRAPHY

Hitherto Unrecorded Work 1889-1925

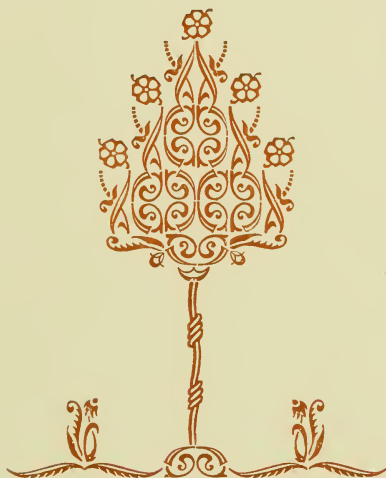
Complete Work 1925-1936

BY

IRVIN HAAS

With A Letter of Introduction by

BEATRICE WARDE



Peter Pauper Press : Mount Vernon : New York

1936

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To Will Ransom

PREFACE

THIS bibliographical list of the works of Bruce Rogers is an extension of the one compiled by Frederic Warde in *Bruce Rogers, Designer of Books*. I have endeavored to record all the works omitted from Mr. Warde's list and I have recorded all those that have appeared subsequently. I have, however, omitted prospectuses, although many of them are original pieces of B.R.ana differing entirely from the books they advertise. The difficulty of listing these pieces comprehensively has persuaded me to omit them.

The project was suggested by Mr. Philip C. Duschnes, who has, throughout the entire period of its compilation, been an invaluable aid. I wish to take the opportunity here to express my gratitude for his suggestions and supervision.

I am indebted to the R. R. Bowker Company for permission to reprint as part of this book the checklist compiled by Miss Alice Lerch, and published in *Private Presses & Their Books* by Will Ransom. To this list, which recorded Rogers items that appeared from 1925 to 1928, I have added several items between these dates, and have tried to give more detailed bibliographical information about each item.

I have consulted the collections of the Grolier Club, the Newark Public Library, the New York Public Library, Columbia University Library, Mr. Alfred A. Knopf and Mr. Philip C. Duschnes.

I have received individual aid from Mr. William

M. Hepburn, Librarian of Purdue University Library,
Mr. C. Howard Roberts of the Riverside Press, Mr.
David T. Pottinger of the Harvard University Press,
Mr. James Hendrickson of the Watch Hill Press,
Mr. Melvin Loos of the Columbia University Press,
Mr. John Winterich and Dr. Jackson Davis. To all
these individuals and institutions I express my thanks.

Irvin Haas

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A LETTER OF INTRODUCTION

DEAR BRUCE ROGERS: *On behalf of the Bibliographer, the Publisher and the future owners and annotators of this book, I want to attempt to give you some idea of why it has been issued. And that will be difficult, because you are not as interested as we are in the past work of Bruce Rogers, or of any other designer of typography. It disconcerts you (I know) to suspect that the hunt for "items" of yours has become too minute, too uncritical; that your collectors can show you as prized possessions scraps that you have either forgotten, or would wish to forget; and that this indiscriminate frenzy of acquisitiveness stands in quaint contrast to your own method of work—which seems to be that of trying all things and passing for press only that which is good. We will grant you all that. There have been, let us say, too many articles about you, and there will be too many more. We have been guilty of calling you inimitable, instead of trying to imitate your extraordinary ability to remain unimpressed with anything that is not genuinely impressive.*

And yet, if all that is true, and if this book will in fact pour kerosene on the already blazing altars of the Rogers Cult, there are nevertheless a number of reasons why we

should act as we do. Let me give you an analogy which is closer than you realize: that of the man who is suddenly confronted with a gem or sculpture or vase from ancient Athens. He could call it an object of beauty and let it go at that, but what teases his mind is a quality far more baffling than beauty, the mere satisfaction of the eyes. He has as yet no name for that quality, but as he discovers it again and again—in a temple, in an ode, in a poor fragment of painted clay—he begins to associate it with the greatest mystery of the visible world, the fact that living things grow serenely in patterns whereas dead things can only be constructed fretfully according to plans. He finds that once there was a time when artists were able, for a few generations, to make stone and clay and words act with the inexorable rightness of living protoplasm. Can you ask him, at that moment, to imitate the artists themselves and say “nothing in excess”? To be as casual about the miracle as they were, to pick and choose and reject? No: as soon expect a man to breathe normally when he comes out of a stuffy house into a May-morning garden. It is not fragrance, but fragrant freshness, that pulls at the lungs. The lover of Polia pursues her down any dusty corridor where she has left a random trace; to the Greeks (and to you, my dear B. R.) that man may seem a zealot or a pedant. But he is only a human being, responding to that least human and most magnetic quality in art or nature, the quality of freshness, “livingness.”

Now I have watched you at work; I have seen you apparently fumbling your way by trial-and-error through the labyrinth of technical detail that goes to book production. I have seen rejected trial-pages pile up until I would have sworn that the original inspiration had been worried to death. And with that experience, and with my own knowledge of printing technique, I must still admit that the finished thing baffles me by looking not at all as if it had been artificially constructed, and very much as if it had grown; as if it had been possible for metal type and printing ink and paper to be so permeated with life that a decoration could actually open up like a blossom and a page shoot up like a living tree. I know in some detail how (and with what pains) you get those effects, and yet there is no satisfactory mechanistic explanation of that feeling of refreshment, of perfectly unreasonable delight, which seems to be universal in your work.

Now do you see why people will want this book? Do you see why we are so willing to leave to posterity the task of criticizing your achievement, why we simply stretch out acquisitive hands and collect? Why we defy Blake's warning and take to ourselves that "joy" that only people like you, who live "in Eternity's sunrise," can look upon without emotion? Can you realize, in that curious serenity of yours, what the rest of us feel like when we come across such serenity on the printed page? Have you seen a homesick man opening a parcel from his native land and handling the very straw

and wrapping of it? It is something very near to homesickness that you arouse in us. In this age of utter disintegration, we are homesick for that lost land from which you seem to come. It is not enough for us that you should bring us certain matchless books. We must hunt up your trivia, your ephemera, your little jocosities, because we happen to be starving for the particular quality they all contain. There is only that word "freshness" to apply to it—unless one called it arbitrarily the "spirit of pagan Greece." Do not expect us to be casual about the discovery that you can endow a printed page with all those qualities of our lost paradise: ease, meriment, striding tranquillity. It would indeed be a golden age in which we could take such things for granted!

I think it was a very good thing for you that you made those frequent stays in England during the past seven years. There was a time, in the middle twenties, when some of us thought you were in danger of letting all your forces trickle away into mere typographic facetiousness; too many people were willing to be amused by what you alone could do with type ornaments and decorative conceits. But if we worried about you, we misunderstood the one most extraordinary fact about you, namely that you are not quite human in your ability to keep just beyond the corrupting touch of the world. You were doing those trifles for your own genuine amusement, and only secondarily because there was some clamor for them, particularly in America. But there was no ques-

tion of your having to "sober down" to produce that most Homeric volume of Lawrence's *Odyssey*. And as for the cutting of Centaur type, where your try-and-try-again method should have driven everyone concerned wild with impatience—well, there is a craftsman at Redhill in Surrey who spoke of you with veneration this year as "the man who knew what he wanted." The man who knows that has never bothered to know what his public wanted; he has had no need to ask.

If you had once forced your own hand to please the indiscriminate, you could not have risen to the slow creation of that supreme example of "fine printing" of our age—perhaps of any age—the Oxford Lectern Bible. But it is so difficult for us to believe that any man, today, can be so curiously invulnerable as you are. We are used to talking about the Conquest of the Air, the Control of Natural Forces; we are very busy making things happen a little faster than life, and it seems odd to us that you should be incapable of being hurried, or subtly bribed, or in any way impressed by this twentieth century of ours. We make you prove over and over that you are really incorruptible, really your own master in a world of lackeys regnant; surely in this trial page or that half-forgotten early piece you will betray yourself to us, with some little gesture of false sentiment? Not here . . . not there . . . but surely somewhere you have faltered as human beings do, when they notice that they are being closely watched and too quickly applauded? In

your very earliest work, could there have been no fault of solemnity and self-conscious complacency—then, when you had not yet taught us that “fine printing” could have a sweet levity and merry matter-of-factness in it? You were, I believe, the first famous practising typographer in the modern sense of the word—the man who is not the master printer nor the decorator *per se*, but the responsible conductor of the whole technical orchestra. . . . I believe you were the first one to take the composing machine seriously; how did you escape mere machine-worship?

With the perversity of the true devotee we turn from the Apollo to the Silenus, from the Centaur and your enchanting latest work for the Oxford University Press to the period when you were actually doing the younger designers more harm than good by making them imagine that anyone, beside yourself, could go in for typographic humor without becoming tedious. And from Silenus we search on to the little pieces which are not books, not even pamphlets. Surely in that midden you will at least once show a little esthetic vulgarity or in some way botch a job of design? I think it is a hopeless search, or rather the war of a meaner hope upon a higher one. But remember: in the case of a lesser artist, we might have been afraid to look.

But I have been talking over your shoulder to the man or woman who will some day pick up this book idly on a friend's table and ask, What is all this about typography, Who is Bruce Rogers, What is he, that so many intelligent people in so many

countries should have to know so much about him? Those questions can be answered, not by any of the monographs or articles about you; but by looking at what you have done. Everyone else will understand, sooner or later, everyone but you: and you will not be greatly concerned about it. There are sailing ships in far harbors, there is work that only you can do. We have not done you the least harm by all this idolatry, your work still has the May-morning freshness. Humor us, then, a little, let us try to lionize you; you can always get away. You will always get away. These Athenians always do. That is why we pursue them.

Yours devoutly,

Beatrice Warde

NOTE

WHEN I first learned the scope of Mr. Haas' self-imposed undertaking I deprecated his digging up my earliest efforts at design for printing—they are without special merit and, being in most instances merely decorative drawings, can hardly deserve a place in a bibliographical list.

But bibliographers will be bibliographers, (and even, on occasion, iconographers,) and Mr. Haas contends that bibliography, being a scientific pursuit, takes no account of the quality, good or bad, of the items listed, but is concerned only with their existence, their dimensions and their rarity. As to the rarity of these amateurish efforts I can only say that the scarcer they are, the better for all concerned.

Others of my well-meaning (but in this instance I think misguided) friends also insist that the only perfect bibliography is a complete bibliography, and that its points of excellence diminish in the ratio of two to one for every item omitted. On this basis the bibliography of my work is still far from perfection, though this supplement which Mr. Haas has so painstakingly compiled will serve to boost it a good many points towards that ideal. I am still regretful that it cannot somehow automatically boost the quality of the works themselves, to make them more worthy of the labor expended by Mr. Haas and his predecessors in recording them.

Bruce Rogers

October House, New Fairfield, Conn.

NOTE

All the book sizes listed refer to the standard A.L.A. measurements. The books published by William Edwin Rudge were all made at the Printing House of William E. Rudge, Mount Vernon, New York. Unnecessary repetition in the listings of these books has therefore been eliminated.

ICONOGRAPHICAL NOTES

a. THE PURDUE EXPONENT. Purdue University, Lafayette, Indiana. Volume I, number 1. December 15, 1889 :: 4to; pale blue wrappers; border and illustration on cover, signed "A. B. Rogers."

b. PURDUE UNIVERSITY, ANNUAL REGISTER, 1890-1891, With a Scheme of Study for 1891-1892. Lafayette, Indiana :: 8vo; blue wrappers; cover design (unsigned).

c. THE PURDUE EXPONENT. Purdue University, Lafayette, Indiana. Volume VI, number 1, October 1, 1894 :: 4to; pale blue wrappers; cover design, signed "Bruce Rogers"; decorative initial letter on page 1 (unsigned; and pictorial initial letter on page 6, signed "A B. Rogers").

d. THE ART STUDENT. New York City. Edited by Ernest Knaufft. Volume I, number 1, October, 1892 :: 8vo; orange wrappers; diagram on page 15, entitled "Simple Appliance for Measuring Planes and Lines in Perspective."

e. THE ART STUDENT. New York City. Edited by Ernest Knaufft. Volume I, number 2, November, 1892 :: 8vo; orange wrappers; lettering on cover, and printer's mark.

f. MODERN ART. Indianapolis, Indiana. Edited by J. M. Bowles :: 4to; variously colored wrappers. Mr. Rogers' work appears in the following numbers:

Spring, 1893. Title-page, printed in light green; illustration on inside front cover.

Summer, 1893. Tipped-in title-page, entitled "Impressions"; all initial letters and ornaments except those in article on Whistler.

Autumn, 1893. Six drawings for "Gargoyles."

Winter, 1894. Card for studio exhibit.

Spring, 1894. Border and hand-lettering for "Dante Gabriel Rossetti"; initial letter for "Zorn."

Summer, 1894. Initial letter for "Thoughts on Printing"; tail-piece for "Modern Painting."

Autumn, 1894. Advertisement, "Bruce Rogers, Designer & Illustrator" (containing the B.R. Thistle).

Winter, 1895. (Magazine moved to Boston.) Title-page, in red and black; advertisements, "Prang Press" and "Bruce Rogers, Designer, etc."

Spring, 1895. Decorative border, "In a Picture Gallery"; advertisement, "Prang Press."

Autumn, 1895. All initials.

Summer, 1895. All initials; advertisement, "Prang Press."

January, 1896. (Holiday Number). Cover design; advertisement, "Prang Press."

Spring, 1896. Cover design; advertisement, "Prang Press."

Summer, 1896. Cover design; title-page border; advertisement, "Prang Press."

Autumn, 1896. Cover design; initial letter for "In an Artist's Studio."

Winter, 1897. All large initials.

(For the bound volumes of the 1895 set, B.R. designed the cover. The binding was gray charcoal paper over thin boards, stamped in dull red. There was also a green buckram binding, stamped in silver.)

B. R. "INCUNABULA"

[1894]

[1]. PROGRAM OF THE DAUGHTERS OF THE AMERICAN REVOLUTION, LAFAYETTE CHAPTER, Lafayette, Indiana, 1894 :: 12mo; cloth; embossed design by B.R. consisting of fleur-de-lis with corn of Indiana in buff and blue, center-piece and lettering in gold.

[2]. ODE, READ BEFORE THE PARLOR CLUB, September 21, Mdccxciv by Evaleen Stein, Lafayette, Indiana, 1894 :: Narrow 8vo; grey paper wrappers; pages folded at top and fastened with ribbon. Cover design by B.R., printed in gold.

[1895]

[3]. NIM AND CUM, AND THE WONDER-HEAD STORIES, by Catherine Brooks Yale. Way & Williams, Chicago, 1895 :: 16mo; pp. 126; title in red and black; chapter-head decoration; cloth; gilt top; design in gold; (on verso of title-page, "Decorations by Bruce Rogers").

[4]. A LITTLE SISTER TO THE WILDERNESS, by Lillian Bell. Stone & Kimball, Chicago, 1895 :: 16mo; pp. 267; title in red and black; cloth; gilt top; design in gold by B.R.

[5]. WHEN VALMOND CAME TO PONTIAC, by Gilbert Parker. Stone & Kimball, Chicago, 1895 :: 12mo; pp. 222; title in red and black; cloth; gilt top; cover design by B.R.; gold-stamped on sides.

✓ [6]. THE JOURNAL OF COUNTESS FRANCOIS KRASINSKA, translated by Kasimir Dzielkonska. A. C. McClurg & Co., Chicago, 1895 :: 16mo; pp. 182; frontispiece portrait; cloth; gilt top; coat-of-arms and "K"s in diaper design gold-stamped on side; (cover design only by B.R.).

[7]. A WOMAN REIGNS, by Catherine McLean New. Bowen Merrill & Co., Indianapolis, 1895 :: 16mo; pp. 112; cloth; gilt top; design gold-stamped on side; (cover design only by B.R.).

[1896]

[8]. THE ABBÉ CONSTANTIN, by Ludovic Halevy. Illustrated by Madame Madeline Lemaire. T. Y. Crowell & Co., New York, [189?]; 16mo; pp. 116; illustrated title-page; cloth; design gold-stamped; (cover design only by B.R.). 10/16/46 B.R. says not so -

[9]. A MOUNTAIN WOMAN, by E. W. Peattie. Way & Williams, Chicago, 1896 :: 12mo; pp. 251; title-page in red and black; cloth; gilt top; design gold-stamped on sides; (cover design only by B.R.).

AT THE RIVERSIDE PRESS,
CAMBRIDGE, MASS.

[1897]

[10]. THE SEMI-CENTENNIAL OF ANAESTHESIA, October 16, 1846-October 16, 1896. Privately printed for the Massachusetts General Hospital, Boston, 1897 :: 4to; pp. 95; title-page in red and black; ruled borders and decorations on title page; frontispiece; initials, head-bands, engravings; buckram; gilt top.

[11]. THE STORY OF AN UNTOLD LOVE, by Paul Leicester Ford. Houghton Mifflin, Boston & New York, 1897 :: 16mo; pp. 348; cloth; design gold-stamped on side.

[12]. KING ARTHUR AND THE TABLE ROUND: Tales Chiefly After the Old French of Crestien of Troyes: With an Account of Arthurian Romance and Notes, by W. W. Newell. Houghton Mifflin, Boston & New York, 1897 :: 8vo; Old Style type; titles in red and black; 2 vols.; boards, parchment back; gilt tops. (A reprint was made in 1911, see Warde. No. 107).

[13]. HAWTHORNE'S FIRST DIARY, With an Account of Its Discovery and Loss, by Samuel T. Pickard. Houghton Mifflin, Boston & New York, 1897 :: 12mo; pp. 120; title between rules; frontispiece; cloth; gold-ruled border on side.

[14]. LITTLE FOLK LYRICS, by Frank Dempster Sherman. Illustrations by Maude and Genevieve Cowles. Houghton Mifflin, Boston & New York, 1897 :: 8vo; pp. 140; red-ruled border and publisher's mark in red on title page; illustrations; cloth; design stamped in green on side.

✓ [15]. GONDOLA DAYS, by Francis Hopkinson Smith. Houghton Mifflin, Boston & New York, 1897 :: 12mo; pp. 205; title and vignette in red on title-page; frontispiece; initial letters; illustrations; cloth; gold-stamped designs on side and back.

[16]. THE DAY OF HIS YOUTH, by Alice Brown. Houghton Mifflin, Boston & New York, 1897 :: 12mo; pp. 143; ruled border on title-page; cloth; gold-stamped decorations on two corners of side.

[1898]

[17]. PENELOPE'S PROGRESS, Being Such Extracts from the Commonplace Book of Penelope Hamilton as Related to Her Experience in Scotland. By Kate Douglas Wiggin. Houghton Mifflin, Boston & New York, 1898 :: 12mo; pp. 268; title-page in red and black; decorative end papers; Scotch plaid cloth; (title-page and end-paper only designed by B.R.).

Caleb West ¹⁷ Master Diver by F. Hopkinson
with illustrations by Malcolm Fraser and Arthur
Keller Boston, N.Y. 4 - M - Remondet Press Co.

1898

[18]. CORONA AND CORONET: Being a Narrative of the Amherst Eclipse Expedition to Japan in Mr. James's Schooner-Yacht, *Coronet*. By Mabel Loomis Todd. Houghton Mifflin, Boston & New York, 1898 :: 8vo; pp. 383; title-page in red and black; 34 illustrations; cloth; gilt top; gold-stamped rules and coronets on side.

[19]. POEMS, by Florence Earle Coates. Houghton Mifflin, Boston & New York, 1898 :: 12mo; pp. 136; buckram; gold-stamped lyre on side.

[20]. THE STARLIGHT CALENDAR, compiled by Kate Sanborn. Houghton Mifflin, Boston & New York, 1898 :: 12mo; (pages unnumbered) head-band on title-page; ruled border; ruled border on each text page; cloth.

✓ [21]. THE BIBLIOTAPH AND OTHER PEOPLE, by Leon H. Vincent. Houghton Mifflin, Boston & New York, 1898 :: 12mo; pp. 233; cloth; gilt top; gold-stamped rules and fleurons on side and back.

[1899]

[22]. THE HOUSE OF THE SEVEN GABLES, by Nathaniel Hawthorne. Houghton Mifflin, Boston & New York, 1899 :: 8vo; 2 vols; title-pages in red and green; green rules and vignette on title-pages; 250 copies; vellum binding; gold-stamped design on sides; (title-page and cover design only by B.R.).

[23]. BACKLOG STUDIES, by Charles Dudley Warner. Illustrations by Edward H. Garrett. Houghton Mifflin, Boston & New York, 1899 :: 12mo; pp. 257; title-page in red and black; frontispiece; cloth; ornamental border and andirons gold-stamped on side; (title-page only by B.R.).

[24]. TIVERTON TALES, by Alice Brown. Houghton Mifflin, Boston & New York, 1899 :: 12mo; pp. 339; ruled border on title-page; cloth.

[25]. PRISONERS OF HOPE, by Mary Johnston. Houghton Mifflin, Boston & New York, 1899 :: 8vo; pp. 378; ruled border on title-page; frontispiece; cloth; design stamped in red and green on side.

[26]. A CATALOGUE OF AUTHORS Whose Works are Published by Houghton Mifflin & Co. Prefaced by a Sketch of the Firm. Houghton Mifflin, Boston & New York, 1899 :: 8vo; pp. xvii+205; title-page in red and black; boards, cloth back, paper label on side.

[27]. THE OTHER FELLOW, by Francis Hopkinson Smith. Houghton Mifflin, Boston & New York, 1899 :: 12mo; pp. 218; ruled border on title-page; cloth; gilt top; design on side.

[28]. THE CONJURE WOMAN, by Charles W. Chestnutt. Houghton Mifflin, Boston & New York, 1899 :: 12mo; pp. 229; cloth; design stamped on side. Also a limited edition which pre-

ceded the trade, consisting of 150 numbered copies, on large hand-made paper bound in yellow buckram with label on back. In 1929 a new edition was issued from the original plates with the title-page of the limited edition, and cover in black and red.

[1900]

✓ [29]. THE ARTS OF LIFE, by R. R. Bowker. Houghton Mifflin, Boston & New York, 1900 :: 12mo; pp. 306; title-page in rules; initial letters; boards, vellum back; gold-stamped decoration on side.

[30]. THE BOOK OF SAINTS AND FRIENDLY BEASTS, by Abbie Farwell Brown. Illustrated by Fanny Y. Cory. Houghton Mifflin, Boston & New York, 1900 :: 12mo; pp. 225; publisher's mark in red on title page; illustrations; cloth.

[31]. THE QUEEN'S GARDEN, by M. E. M. Davis. Houghton Mifflin, Boston & New York, 1900 :: 12mo; pp. 142; decorative border and rules on title-page; head-band; cloth.

[32]. HOTEL DE RAMBOUILLET AND THE PRECIEUSES, by Leon H. Vincent. Houghton Mifflin, Boston & New York, 1900 :: 12mo; pp. 123; title-page adapted from an engraved title by Moreau-le-jeune; initial letters and head-pieces; cloth; cartouche stamped in blind on side; gold fleur-de-lis on back; limited edition of 125 copies slightly

The Masque of Judgment A Masque Drama
by Wm Vaughan Moody Boston - 14-16- Riverside
Drive [1900.]

taller than the trade edition, minus the stamping but with a paper label on back.

[1901]

✓ [33]: THE FRENCH ACADEMY, by Leon H. Vincent. Houghton Mifflin, Boston & New York, 1901 :: 12mo; pp. 159; title-page adapted from an engraved title by Moreau-le-jeune; initial letters and head-pieces; cloth; cartouche stamped in blind on side; gold fleur-de-lis on back; limited edition of 125 copies slightly taller than the trade edition, minus the stamping but with a paper label on back; (same series as No. 32).

[34]. CORNEILLE, by Leon H. Vincent. Houghton Mifflin, Boston & New York, 1901 :: 12mo; pp. 198; title-page adapted from an engraved title by Moreau-le-jeune; initial letter; head-pieces; cloth; cartouche stamped in blind on side; gold fleur-de-lis on back; limited edition of 125 copies slightly taller than the trade edition, minus the stamping but with a paper label on back; (same series as Nos. 32 and 33).

✓ [35]. WITH LEAD AND LINE ALONG VARYING SHORES, A Book of Poems, by Charles Henry Webb. Houghton Mifflin, Boston & New York, 1901 :: 12mo; pp. vi+111; ruled border on title-page; initial letters; facsimile; cloth; design stamped on side; limited edition of 100 copies, boards, cloth back and paper label.

[36]. KING'S END, by Alice Brown. Houghton Mifflin, Boston & New York, 1901 :: 12mo; pp. 246; rules on title-page; cloth; gold-stamped design on side and back.

[37]. THE HEART OF THE ROAD and Other Poems, by Anna Hempstead Branch. Houghton Mifflin, Boston & New York, 1901 :: 12mo; pp. vi + 120; ruled border on title-page; cloth; paper label on back.

[38]. LIFE EVERLASTING, by John Fiske. Houghton Mifflin, Boston & New York, 1901 :: 12mo; pp. 87; head-piece on title-page; cloth; gilt top; limited edition of 100 copies; boards, paper label on back.

[39]. A CENTURY OF CHARADES, by William Bellamy. Houghton Mifflin, Boston & New York, n. d. [1901?] :: 18mo; pp. 100; cloth; design stamped on side; edges stained yellow.

[1902]

[40]. MOLIERE, by Leon H. Vincent. Houghton Mifflin, Boston & New York, 1902 :: 12mo; pp. 233; title-page adapted from an engraved title of Moreau-le-jeune; initial letter; head-pieces; cloth; cartouche stamped in blind on side; gold fleur-de-lis on back; limited edition of 150 copies slightly taller than trade edition, minus the stamping but with a paper label on back; (same series as Nos. 32, 33, and 34).

[41]. AVERY, by Elizabeth Stuart Phelps. Houghton Mifflin, Boston & New York, 1902 :: 12mo; pp. 122; ruled border on title-page; cloth; gold-stamped design on side.

[42]. ROGER WOLCOTT, by William Lawrence. Houghton Mifflin, Boston & New York, 1902 :: 12mo; pp. 238; decoration on title-page; initial letters; photographs; cloth; gold-stamped coat-of-arms on side.

[43]. PAN, SIVE NATURA, by Francis Bacon. Riverside Press, Cambridge, Mass, 1902 :: Folio; pp. 4; red border and decoration on first page; colophon and B.R. "thistle" on fourth page; Montaigne type.

[44]. A SEA TURN AND OTHER MATTERS, by Thomas Bailey Aldrich. Houghton Mifflin, Boston & New York, 1902 :: 12mo; pp. 300; cloth; design stamped in grey on side.

[45]. REMINISCENCES OF A DRAMATIC CRITIC, by Henry Austin Clapp. Houghton Mifflin, Boston & New York, 1902 :: 12mo; pp. 241; frontispiece portrait; photographs; cloth; gold-stamped rules on side; limited edition of 100 copies; boards, paper label.

[46]. THE DEPARTMENT OF SPECIAL BOOKMAKING AT THE RIVERSIDE PRESS, by George French. Riverside Press, Cambridge, Mass.,

1902 :: 4to; pp. 4; (printed for the *American Printer*).

[47]. JAPANESE GIRLS AND WOMEN, by Alice Mabel Bacon. Revised & Enlarged Edition with Illustrations by Keishu Takenouchi. Houghton Mifflin, Boston & New York, 1902 :: 8vo; pp. xiv+337 ;title-page in red and black; colored frontispiece; cloth; blue sides, white back; gold-stamped design on side.

[48]. A PORTRAIT CATALOGUE AND CLASSIFIED LIST OF BOOKS. Houghton Mifflin, Boston & New York, 1902-1903 :: 8vo; pp. 215; ruled border on title-page; wrappers; paper label on side.

[1903]

[49]. THE ENJOYMENT OF ART, by Carleton Noyes. Houghton Mifflin, Boston & New York, 1903 :: 8vo; pp. 101; boards, paper label on back.

[50]. THE GENTLE READER, by Samuel McChord Crothers. Houghton Mifflin, Boston & New York, 1903 :: 12mo; pp. 321; border and vignette on title-page; cloth; blind-stamped border on side.

[51]. A SERVICE IN THE MEMORY OF ALICE FREEMAN PALMER. The Riverside Press, Cambridge, Mass, 1903 :: 8vo; pp. 95; frontispiece portrait; illustrations; boards, linen back; gilt top.

[52]. ELIZABETH OF ENGLAND: A Dramatic Romance in Five Parts, by N. S. Shaler. The Riverside Press, Cambridge, Mass., 1903 :: 8vo; 5 vols.; initials; boards, cloth back, label on back. Vol. I—*The Coronation*; Vol. II—*The Rival Queens*; Vol. III—*Armada*; Vol. IV—*The Death of Essex*; Vol. V—*The Passing of The Queen*.

[53]. CORRESPONDENCE BETWEEN RALPH WALDO EMERSON AND HERMAN GRIMM, edited by Frederick William Holls. Houghton Mifflin, Boston & New York, 1903 :: 16mo; pp. 90; frontispiece portrait; wrappers.

[54]. DAPHNE, AN AUTUMN PASTORAL, by Margaret Sherwood. Houghton Mifflin, Boston & New York, 1903 :: 12mo; pp. 167; cloth; vignette in white and pink on side.

[55]. THE LIEUTENANT GOVERNOR, by Guy Wetmore Carryl. Houghton Mifflin, Boston & New York, 1903 :: 12mo; pp. 269; cloth; coat-of-arms gold-stamped on side.

[56]. THE QUEEN'S PROGRESS and Other Elizabethan Sketches, by Felix E. Schelling. Houghton Mifflin, Boston & New York, 1904 :: 8vo; pp. 267; decorative border and ornaments on title-page; title-page in red and black; frontispiece; head-pieces; illustrations; ruled border on each page; cloth; gilt top; design stamped in brown on sides.

[57]. A COUNTRY INTERLUDE, A Novelette, by Hildergarde Hawthorne. Houghton Mifflin, Boston & New York, 1904 :: 12mo; pp. 160; rules on title-page.

[58]. A THIRD CENTURY OF CHARADES, by William Bellamy. Houghton Mifflin, Boston & New York, 1904 :: 18mo; pp. ccc; cloth; decorative floral design in yellow, white and green; paper label on side and back.

[1905]

[59]. THE PARDONER'S WALLET, by Samuel McChord Crothers. Houghton Mifflin, Boston & New York, 1905 :: 12mo; pp. 287; title-page in red and black; all titles in red throughout the text; cloth; gilt top.

[60]. THE ROMANCE OF THE MILKY WAY and Other Stories, by Lafcadio Hearn. Houghton Mifflin, Boston & New York, 1905 :: 12mo; pp. 207; red-ruled border on title-page; Hearn's Japanese seal in red on text pages; cloth; stamped with yellow panels; top stained yellow.

[61]. WORDS OF GARRISON: Centennial Selection (1805-1905) of the Characteristic Sentiments from the Writings of William Lloyd Garrison, with a Biographical Sketch, List of Portraits, Bibliography and Chronology. Houghton Mifflin, Boston & New

*A Madcap Cruise by Eric Carter
Boston - 14 - m - 1905*

York, 1905 :: 12mo; pp. 137; wreath on title-page; title-page in red and black; frontispiece portrait; cloth; gilt top; gold wreath on side.

[62]. THE GREAT ADVENTURE, by George Cabot Lodge. Houghton Mifflin, Boston & New York, 1905 :: 12mo; pp. 90; ruled border in red and publisher's mark in red on title-page; cloth; gilt top.

[63]. THE OPAL: A Novel. Houghton Mifflin, Boston & New York, 1905 :: 12mo; pp. 173; rules on title-page; colored frontispiece; cloth; decorations and rules in red and green on side.

[64]. SELECTIONS FROM THE POEMS OF JOHN GODFREY SAXE. Houghton Mifflin, Boston & New York, 1905 :: 8vo; pp. 57; red-ruled border and vignette on title-page; red initial letters; frontispiece portrait; buckram.

[65]. SIDNEY LANIER, by Edward Mims. Houghton Mifflin, Boston & New York, 1905 :: 12mo; pp. 385; red border on title-page; frontispiece portrait; buckram.

[66]. THE FARCE OF MASTER PIERRE PATELIN, Composed by an Unknown Author about 1649 A.D. Englished by Richard Holbrook. Riverside Press, Cambridge, Mass., 1905 :: 8vo; pp. 114; vignette on title-page; frontpiece; head-

Poems & Verses by John Godfrey Saxe
Cambridge, P. P. at the Riverside Press, 1905
10/16/14 B. R. Saxe this is his

pieces; 7 reproductions from contemporary woodcuts; boards; one-half linen.

[67]. IN THE LAND OF THE GODS: Some Stories of Japan, by Alice Mabel Bacon. Houghton Mifflin, Boston & New York, 1905 :: 12mo; pp. ix-273; fleuron in red on title-page; cloth; design stamped in red, white and green on side.

[1906]

✓ [68]. A PORTRAIT CATALOGUE OF THE BOOKS PUBLISHED BY HOUGHTON MIFFLIN & CO.; With a Sketch of the Firm, Brief Description of the Various Departments and Some Account of the Origin and Character of the Literary Enterprise Taken. Houghton Mifflin, Boston & New York, 1905-1906 :: 8vo; pp. xiv+267; title-page in red and black; boards, cloth back, paper label on back; [1906]; 1,000 copies printed.

[69]. OLD BOSTON BOYS AND THE GAMES THEY PLAYED, by James D'Wolf Lovett. Privately printed at the Riverside Press, Boston, 1906 :: 8vo; pp. 241; title-page in red and black; illustration on title-page; frontispiece; cloth.

[70]. FROM OLD FIELDS, POEMS OF THE CIVIL WAR, by Nathaniel S. Shaler. Houghton Mifflin, Boston & New York, 1906 :: 8vo; pp. 308; boards, cloth back, paper label on back.

[71]. FRIENDS ON THE SHELF, by Bradford Torrey. Houghton Mifflin, Boston & New York, 1906 :: 12mo; pp. 345; cloth; limited edition of 150 copies, boards, buckram back, paper label.

[72]. ONE HUNDREDTH PERFORMANCE, A SCRAP OF PAPER, by Eliot Hall. The Foot-light Club, Jamaica Plains, 1906 :: 8vo; pp. 52; border on title-page; head-band; decorated end papers; cloth; gilt top; (the same design was used later for "Donne's Poems.")

[73]. AMERICAN LITERARY MASTERS, by Leon H. Vincent. Houghton Mifflin, Boston & New York, 1906 :: 12mo; pp. 517; wreath on title-page; cloth.

[74]. THE COURT OF LOVE, by Alice Brown. Houghton Mifflin, Boston & New York, 1906 :: 12mo; pp. 210; head-band and decoration on title-page; initial within cartouche; cloth; design stamped in red on side.

[1907]

[75]. THE ART OF LANDSCAPE GARDENING, Including His Sketches and Hints on Landscape Gardening, and Theory and Practice of Landscape Gardening, by Humphrey Repton. Edited by John Nolen. Houghton Mifflin, Boston & New York, 1907 :: 8vo; pp. 252; ruled border and ornament on title-page; plates; colored frontispiece; boards; half cloth, paper label on side.

[76]. THE PRINCE POR QUOI, by Margaret Sherwood. Houghton Mifflin, Boston & New York, 1907 :: 12mo; pp. 211; design on title-page; frontispiece; head-pieces; illustrations; cloth; design stamped in white on side.

[77]. THE LETTERS OF SARA WYMAN WHITMAN. Riverside Press, Cambridge, Mass., 1907 :: 12mo; wreath on title-page; decorated boards; half calf back.

[78]. THE GODDESS OF REASON, by Mary Johnston. Houghton Mifflin, Boston & New York, 1907 :: 8vo; pp. 234; title-page in red and black; reproduction of a woodcut border on title-page; head-piece; tail-piece; cloth; design stamped on side.

✓ [79]. THE THIRTEENTH CATALOGUE AND A HISTORY OF THE HASTY PUDDING CLUB. Printed for the Hasty Pudding Club of Harvard University, at the Riverside Press, Cambridge, Mass., 1907 :: 8vo; pp. 307; title-page in red and black; cloth; red-ruled border and coat-of-arms stamped in white on side.

[1908]

[80]. THE LIFE AND ADVENTURES OF ROBINSON CRUSOE, by Daniel Defoe. With illustrations after Thomas Stothard. Houghton Mifflin, Boston & New York, 1908 :: Caslon type; 8vo; 2 vols; illustrations; boards, cloth back, paper

label on back; (a reprint of the four volume set issued the same year, see Warde No. 89.).

[81]. THE BREAKING IN OF A YACHTSMAN'S WIFE, by Mary Heaton Vorse. Houghton Mifflin, Boston & New York, 1908 :: 12mo; pp. 275; ruled border on title-page; frontispiece; cloth; gold-stamped decorations on side.

[82]. THE POEMS OF EDMUND CLARENCE STEDMAN. Houghton Mifflin, Boston & New York, 1908 :: 8vo; pp. 476; frontispiece portrait; cloth; cross-ruled border stamped in gold on side; gilt top; paper label on back; gold-stamped wreaths on each corner of cover.

[83]. BY THE CHRISTMAS FIRE, by Samuel McChord Crothers. Houghton Mifflin, Boston & New York, 1908 :: 12mo; pp. 235; border in red on title-page; frontispiece; illustrations by Frances B. Comstock; cloth; blind-stamped border on side; gilt top; paper label on back.

[1909]

[84]. STICKEEN, The Story of a Dog, by John Muir. Houghton Mifflin, Boston & New York, 1909 :: Narrow 12mo; pp. 73; decoration on title-page; cloth; top stained green.

[85]. MORE CHARADES, by William Bellamy. Houghton Mifflin, Boston & New York, 1909 :: 12mo; pp. 111; large decorative question mark in red on title-page; cloth; gold-stamped design on side.

Warriors of Old Japan & other stories

by Yei Theodora Ozaki, illus. H-13-1909

[86]. OLIVER WENDELL HOLMES, The Autocrat and His Fellow Borders, by Samuel McChord Crothers. WITH SELECTED POEMS. Houghton Mifflin, Boston & New York, 1909 :: 8vo; pp. 64; frontispiece portrait; cloth; 300 copies printed.

[87]. HAREMLIK: Some Pages from the Life of Turkish Women, by Demetra Vaka (Mrs. Kenneth Brown). Houghton Mifflin, Boston & New York, 1909 :: 12mo; pp. 274; title-page in red and black; Turkish title in red on title-page; cloth; Turkish ornaments stamped blind in diaper design on sides; brown-stained top.

[1910]

[88], AMONG FRIENDS AND OTHER ESSAYS, by Samuel McChord Crothers. Houghton Mifflin, Boston & New York, 1910 :: 12mo; pp. 278; title-page in red and black; ornament on title-page; cloth.

[89]. TALES FROM THE OLD FRENCH, by Isabel Butler. Houghton Mifflin, Boston & New York, 1919 :: 12mo; pp. 264; reproduction of woodcut border on title-page; initial letters; titles in lettre batarde in outer margin of each text page; decorative end papers; boards, cloth back, leather label on back.

Dogs and Men by Henry C. Merwin
plus B. 14-12-1910 BR says he did this
10/10/40

[90]. AN APPROACH TO WALT WHITMAN, by Carleton Noyes. Houghton Mifflin, Boston & New York, 1910 :: 12mo; pp. 230; frontispiece portrait; boards, paper label on back.

[1911]

[91]. TOURING IN 1600: A Study in the Development of Travel as a Means of Education, by E. S. Bates. With illustrations from Contemporary Sources. Houghton Mifflin, Boston & New York, 1911 :: 8vo; pp. 418; red-ruled border on title-page; title-page in red and black; illustrations; frontispiece; boards, cloth back, leather label on back; design gold-stamped on side; 300 copies printed.

[92]. THE DIARY OF AN IMPRESSIONIST, by Lafcadio Hearn. With an Introduction by Ferris Greenslet. Houghton Mifflin, Boston & New York, 1911 :: 12mo; pp. 179; vignette in blue on title-page; head-piece; facsimile; boards, cloth back, paper label on back; 575 copies printed.

[93]. JOHN LA FARGE, A Memoir and a Study, by Royal Cortissoz. Houghton Mifflin, Boston & New York, 1911 :: 8vo; pp. 268; frontispiece portrait; illustrations; cloth.

[94]. SOME FAMILY LETTERS OF THACKERAY, Together With Recollections by His Kinswoman, by Blanche Warre Cornish. The Riverside

Press, Cambridge, Mass., 1911 :: 8vo; pp. 76; decorative border on title-page; frontispiece; boards, paper label on back; 550 copies printed.

[1912]

[95]. HISTORY OF PLYMOUTH PLANTATION, 1620-1647, by William Bradford. Printed at the Riverside Press for the Massachusetts Historical Society, Boston, 1912 :: 4to; 2 vols; Vol. I—pp. 452; Vol. II—pp. 462; ruled borders and woodcut on title-page; title-page in red and black; maps; facsimiles; plates; boards, half cloth.

[96]. DE WITTE MILLER, A Biographical Sketch, by Leon H. Vincent. The Riverside Press, Cambridge, Mass., 1912 :: 8vo; pp. 148; wreath on title-page; frontispiece portrait; boards, cloth back, paper label on back; gilt top; 1,000 copies printed.

✓ [97]. HUMANELY SPEAKING, by Samuel McChord Crothers. Houghton Mifflin, Boston & New York, 1912 :: 12mo; pp. 216; title-page in red and black; cloth; blind-stamped border and publisher's mark embossed on side.

[1913]

[98]. PRINTER'S MARKS: Being a Brief Consideration of Some Marks Used by Printers in the XV Century. With Special Reference to a XX Century Mark, by Horace Townsend. Bartlett-Orr Press,

*little Gray Sings from St. Joseph's, Grace. Followed by
Bartlett-Orr Press 1912*

New York, 1913 :: Kennerley type; 4to; pp. 8; title-page in red and black; ruled border and printer's mark on each text page; wrappers; emblem and ruled border on cover.

[1916]

[99]. AMYCUS ET CELESTIN, par Anatole France. Museum Press, New York, 1916 :: Centaur type; 12mo; pp. 14; two woodcuts by Timothy Cole after designs by Bryson Burroughs; stiff paper wrappers; 200 copies on Batchelor hand-made paper; 3 copies on old hand-made paper.

[1919]

[100]. THE LITANY OF THE ELVES, by J. C. Lawson. University Press, Cambridge, England, 1919 :: Centaur type; large 8vo; pp. 29; initial letters; cloth; linen back; vignette blind-stamped on side.

[101]. DAYS IN MY GARDEN, by Ernest Ballard. University Press, Cambridge, England, 1919 :: Scotch type; 4to; pp. 193; colored frontispiece; illustrations; buckram.

[102]. THE VOYAGE OF A VICE-CHANCELLOR, by A. E. Shipley. University Press, Cambridge, England, 1919 :: Caslon type; 12mo; pp. 181; cloth.

[103]. THE LETTERS OF CHARLES SORLEY, With a Chapter of Biography. University Press, Cambridge, England, 1919 :: Caslon type; large 8vo; pp. 320; frontispiece portrait; cloth.

[104]. THE STORY OF DOCTOR JOHNSON, Being an Introduction to Boswell's Life, by S. C. Roberts. University Press, Cambridge, England, 1919 :: Caslon type; 12mo; pp. 157; ruled border on title-page; frontispiece portrait; head-piece; initial letters; illustrations; boards, linen back, paper label on side.

[105]. A JOURNEY TO AMERICA IN 1834, by Robert Heywood. University Press, Cambridge, England, 1919 :: Old Style type; 8vo; pp. 112; head-piece; 100 copies printed; marbled paper sides, linen back, paper label on side.

[1922]

[106]. STAINED GLASS, ITS ORIGIN AND APPLICATION, by R. G. Thomas. Privately printed at the Press of William E. Rudge, Mount Vernon, New York, 1922 :: Caslon type; 8vo; pp. 18; title-page in red and black; notations in red on each text page; frontispiece; tail-piece; initials; illustrations; boards, label on back.

[1923]

[107]. THE MUSEUM OF ART AS A LABORATORY OF DESIGN: Seventh Exhibition of American Industrial Art. Jan. 14 to Feb. 28, 1923.

Printed at the Press of William E. Rudge, Mount Vernon, New York, for the Metropolitan Museum of Art, New York, 1923. :: Garamond type; 12mo; pp. 16; border on each text page; wrappers; border and type ornaments on cover.

[108]. O LITTLE TOWN OF BETHLEHEM: A Christmas Hymn, written by Phillips Brooks, and Set Unto the Tune Composed by L. H. Redner. William E. Rudge, Mount Vernon, New York, 1923 :: 8vo; pp. 16; title-page in red and black; musical notations; initial letters; ornaments; boards.

[109]. CAVALIER AND PURITAN BALLADS AND BROADSIDES, Illustrating the Period of the Great Rebellion, 1640-1660, by Hyder E. Rollins. Printed at the Printing House of William E. Rudge, Mount Vernon, New York, for the New York University Press, New York, 1923 :: Caslon type; 8vo; pp. 532; ruled border on title-page; illustrations from contemporary ballads; boards, cloth back, paper label on back.

[1924]

[110]. A HANDFUL OF PLEASANT DELIGHTS, ~~1854~~, by Clement Robinson and others. Harvard University Press, Cambridge, Mass., 1924 :: Caslon type; 8vo; pp. 145; ruled border on title-page; cloth; gilt top.

[1925]

✓ [111]. CHRISTMAS EPITHALAMIUM, by Hervey Allen. Printed at the Press of William E. Rudge, Mount Vernon, New York, 1925 :: Garamond Italic type; square 12mo; border in red on title-page and on each text page; title-page in red and black 8 (L.) 325 copies printed on Van Gelder paper; boards, paper label on side (20 copies were printed in 1923 for Mr. & Mrs. W. Van R. Whitall, see Warde No. 177).

✓ [112]. THE ACTING VERSION OF THE GREEN HAT, by Michael Arlen. Printed at the Press of William E. Rudge, Mount Vernon, New York, for George H. Doran, N. Y., 1925 :: Scotch type; 8vo; pp. 108; decorative border on title page; 175 copies printed on Barcham Green tinted hand-made paper; gold and black decorated boards; paper label on back.

✓ [113]. RODERIGO OF BIVAR, by Thomas Sturge Moore. William E. Rudge, Mount Vernon, New York, 1925 :: Italian Oldstyle type; 8vo; pp. 54; 500 copies on B. R. Rag paper; 25 copies on hand-made paper, signed; boards, cloth back; paper label.

✓ [114]. XXVIII SONNETS, by Elizabeth Lowell Putnam. William E. Rudge, Mount Vernon, New York, 1925 :: Oxford type; small 4to; ornament

on title-page; 250 copies on Kelmscott paper; boards, cloth back; paper label.

[115]. THE ADVENTURES OF AN ILLUS-
TRATOR, by Joseph Pennell. Printed at the Print-
ing House of William E. Rudge, Mount Vernon,
New York, for Little Brown & Co., Boston, 1925 ::
Garamond type; 4to; pp. xxiii + 372; etchings in pho-
togravure; color plates in aquatone process; half-
tones; line engravings; cloth; leather back stamped
in gold. (Designed by William E. Rudge in consul-
tation with B.R. and the author).

No, not
See
Barnard

[116]. SKALLAGRIM (GRIM THE BALD)
AN OPERETTA IN THREE ACTS, by Richard
West Saunders. Privately printed at the Printing
House of William E. Rudge, Mount Vernon, New
York, 1925 :: Original Oldstyle type; 8vo; pp.
viii + 54; ornament on title-page; 500 copies on B. R.
Rag paper; boards, paper back and paper label.

[117]. STUDIES ON MODERN PAINTERS,
by Arthur Symons. William E. Rudge, Mount Ver-
non, New York, 1925 :: Caslon type; 8vo; pp.
vi + 90; ornament on title-page; 600 copies on ordi-
nary paper; 85 copies on Maidstone paper; boards,
cloth sides; paper label on back.

[118]. LIFE ETERNAL, by Gabriel Wells. Wil-
liam E. Rudge, Mount Vernon, New York, 1925 ::
Italian Oldstyle type; 4to; two leaves on Canson &

Montgolfier paper; decorations and title in red on cover; text in red and black; unbound.

[119]. NO ADO ABOUT NOTHING: A "No" Drama, not by William Shakespeare Gent, author of "No, No, Nannette." Unillustrated with Blanks drawn from the wood by G. Otto. Unprinted by W. E. Rudge Ink, 1925, n. p. :: Various types; 8vo; title-page, colophon and blank leaves; ("not more than 12 copies printed" B.R.) Colophon: "This edition undesigned by the undersigned, is loosely unlimited to practically no copies, of which this isn't No If ever it is printed from real type, the press will be destroyed and the printed sheets spread upon the bed of the River Bronx"; decorated board binding.

✓ [120]. THE PASSPORTS PRINTED BY BENJAMIN FRANKLIN AT HIS PASSY PRESS. Printed at the Harvard University Press, Cambridge, Mass., for the William L. Clements Library, Ann Arbor, Mich., 1925 :: Baskerville type; 4to; pp. 10; coat-of-arms on title-page; illustrations in Aquatone process; 505 copies printed on Arches paper; marbled paper boards, cloth back, paper label.

[121]. BRUCE ROGERS, DESIGNER OF BOOKS, by Frederic Warde. With a List of Books Printed under Mr. Rogers' supervision. Harvard University Press, Cambridge, Mass., 1925 :: Caslon type; 8vo; pp. 75 plus 15 leaves of illustrations;

special edition of 210 copies on hand-made paper; pp. 77 plus 20 leaves of illustrations; cloth, paper label on back.

[1926]

[122]. ECHOES OF MANY MOODS, by Charles Kelsey Gaines. Privately printed at the Press of William E. Rudge, Mount Vernon, New York, 1926 :: Granjon type; 8vo; pp. 120; 100 copies printed on Navarre paper, 500 copies on Louvain paper; boards, cloth back.

[123]. THE HISTORY OF THE TRANSLATION OF THE BLESSED MARTYRS OF CHRIST, MARCELLINUS AND PETER. English version by Barrett Wendell. Harvard University Press, Cambridge, Mass., 1926 :: Caslon type; 8vo; pp. 115; 500 copies printed on B.R. rag paper; cloth with paper label on back.

[124]. THE WEDGWOOD MEDALLION OF SAMUEL JOHNSON, A Study in Iconography by Chauncey B. Tinker. Harvard University Press, Cambridge, Mass., 1926 :: Baskerville type; 4to; pp. 16 + 8 leaves; 8 plates; border in blue on title-page; 385 copies printed on green tinted hand-made paper; boards, cloth back.

[125]. TYPOGRAPHIC TRIVIALITIES: Presentation Volume to Members of the Double Crown Club, London. Harbor Press, New York,

1926 :: 8vo; 4-page folder containing 16 pages of illustrations from the specimens in Warde's book; 24 copies printed; figured paper wrappers with paper label.

✓ [126]. A GORGEOUS GALLERY OF GAL-
LANT INVENTIONS (1578), Edited by Hyder
E. Rollins. Harvard University Press, Cambridge,
Mass., 1926 :: Caslon type; large 8vo; pp. xi+246;
initials; head-pieces; tail-piece; paper board sides,
cloth back with paper label; gilt top.

✓ [127]. LIFE TEMPORAL, by Gabriel Wells.
William E. Rudge, Mount Vernon, New York,
1926 :: Italian Oldstyle type; 4to; two leaves on
Rives paper; red rules and decorations on cover; text
in red and black; unbound.

✓ [128]. PERSEPHONE, by John Drinkwater.
William E. Rudge, Mount Vernon, New York, 1926
:: Centaur roman and Arrighi italic types; large
8vo; pp. 16; decoration and initials printed in gold;
555 copies printed on San Marco paper; cloth, gold-
stamped on back.

[129]. ON DRY COW FISHING AS A FINE
ART, by Rudyard Kipling. Printed at the Printing
House of William E. Rudge, Mount Vernon, New
York, for the Rowfant Club, Cleveland, Ohio, 1926
:: Oxford type; 12mo; pp. 12; design on title-page;
decorations in brown and orange; 176 copies printed
on Dutch paper; boards.

[130]. PERONNIK THE FOOL, by George Moore. William E. Rudge, Mount Vernon, New York, 1926 :: Granjon type; 8vo; pp. 68; initials and titles in red; initial letters by Guido and Lawrence Rosa; 785 copies printed on B.R. rag paper; decorated boards, label on back.

[131]. THE GLORY OF NEW YORK, by Joseph Pennell. Introduction by E. R. Pennell. William E. Rudge, Mount Vernon, New York, 1926 :: Granjon type; folio; 10 leaves plus 24 colored plates in process color; 355 copies on Smithsonian paper; cloth stamped in gold.

[132]. AMY LOWELL, A MOSAIC, by George Henry Sargent. William E. Rudge, Mount Vernon, New York, 1926 :: Granjon type; 8vo; pp. 28; border on title-page; 450 copies on Navarre paper; decorative boards, cloth back.

[1927]

[133]. BIBLIOGRAPHY OF THE WORKS OF RUDYARD KIPLING, by Flora V. M. Livingston. Harvard University Press, Cambridge, Mass., 1927 :: Caslon type; 8vo; pp. xviii+523; 55 copies on large paper, B. R. Rag; 750 copies printed; cloth.

[134]. LATE NEWS OF THE EXCURSIONS AND RAVAGES OF THE KING'S TROOPS ON THE NINETEENTH OF APRIL, 1775, As Set Forth in the Narrative of Lieut. William Suth-

erland of His Majesty's 38th Regiment of Foot and of Richard Pope of the 47th Regiment. Printed at the Harvard University Press, Cambridge, Mass., for the Club of Odd Volumes, 1927 :: Garamond type; 8vo; pp. 32; 2 facsimiles; frontispiece; 163 copies printed on Glaslan paper; decorative boards, paper label on back.

[135]. BENJAMIN FRANKLIN'S PROPOSALS FOR THE EDUCATION OF YOUTH IN PENNSYLVANIA, 1749, Printed at the Harvard University Press, Cambridge, Mass., for the William L. Clements Library, Ann Arbor, Mich., 1927 :: Baskerville type; 4to; pp. viii + 5 + 35; 300 copies printed on Vidalon paper; boards.

[136]. JOHN BARNARD AND HIS ASSOCIATES. Printed at the Harvard University Press, Cambridge, Mass., for the John Barnard Associates, Cambridge, Mass., 1927 :: Baskerville and Oxford types; 8vo; pp. 34; border and vignette on title-page; 160 copies on green tinted hand-made paper; decorated paper sides, cloth back stamped in gold.

✓ [137]. A NEW PORTRAIT OF JAMES BOSWELL, by Chauncey B. Tinker and Frederic A. Pottle. Harvard University Press, Cambridge, Mass., 1927 :: Baskerville type; 4to; pp. 17 + 10 leaves with 8 portraits; colored frontispiece portrait; 425 copies printed on hand-made paper; boards.

[138]. PORTRAITS OF WASHINGTON, Illustrated with Elegant Engravings on Steel. Introductory Note by Bruce Rogers. Pynson Printers, New York, 1927 :: Narrow 48mo; cover title, one leaf, 2 plates of 12 portraits, perforated; limited edition, none for sale; boards. (The "portraits" consisted of postage stamps.)

[139]. SOME LOVE LETTERS OF EUGENE FIELD, With a Foreword by Thomas B. Lockwood. Privately printed at the Printing House of William E. Rudge, Mount Vernon, New York, for T. B. Lockwood, 1927 :: Scotch type; 8vo; pp. 44; border and decorative dashes on title-page; frontispiece, facsimiles; 110 copies printed; boards, vellum back.

[140]. THE GOSPEL ACCORDING TO ST. LUKE. Printed at the Printing House of William E. Rudge, Mount Vernon, New York, for John Day & Co., New York, 1927 :: Granjon type; small 4to; pp. 82; reproduction of woodcut on title-page; title-page in red and black; blue initial letters; 1250 copies printed; buckram; gold-stamped border on side and back. (Binding designed by William E. Rudge.)

[141]. ANCIENT BOOKS AND MODERN DISCOVERIES, by Sir Frederick G. Kenyon. Printed at the Printing House of William E. Rudge, Mount Vernon, New York for the Caxton Club,

*Proof
Set in Linotype
then RESET
in*
↓

Chicago, 1927 :: Modified Lutetia type; 4to; pp. ix + 83 + plates; decoration on title-page; 30 collotype plates; text in black and brown; 350 copies printed on Kelmscott paper; marbled paper sides, vellum back.

[142]. THE HEART'S JOURNEY, by Siegfried Sassoon. Printed at the Printing House of William E. Rudge, Mount Vernon, New York, for Crosby Gaige, N. Y., 1927 :: Granjon type; 8vo; pp. 28; design on title-page and on each text page; 590 copies on W.E.R. rag paper, 9 copies on green hand-made paper; boards, cloth back with paper label.

[143]. CHAMP FLEURY, by Geoffroy Tory. Translated into English and Annotated by George B. Ives. Printed at the Printing House of William E. Rudge, Mount Vernon, New York, for the Grolier Club, N. Y., 1927 :: Centaur type; 4to; pp. xxiii + 208; illustrations in line, redrawn by B.R.; 390 copies on B. R. Rag wove antique paper; 7 copies on large paper, hand-made; decorated paper sides, vellum back stamped in gold.

[1928]

[144]. THE THIRD IDYLL OF THEOCRITUS, Translated from the Greek by Andrew Lang. The Museum Press, New York, 1928 :: Baskerville type; pp. 9; blue type ornaments on title-page; title printed in brown; initial letter; water-color il-

illustration by Bryson Burroughs; 375 copies printed; wrappers, paper label on side; book made by Bryson Burroughs, Watson Kent and Bruce Rogers.

[145]. ADVENTURES IN AMERICANA, 1492-1897: Being a Selection of Books From the Library of Herschel V. Jones. With a Preface by Dr. Wilberforce Eames. William E. Rudge, Mount Vernon, New York, 1928 :: Granjon type; folio; 2 vols; pp. 336 each; 200 copies printed. (title-page only designed by B.R.).

✓ [146]. FIFTY ROMANCE LYRIC POEMS, Collected and Translated by Richard Aldington. Printed at the Printing House of William E. Rudge, Mount Vernon, New York, for Crosby Gaige, N. Y., 1928 :: Granjon type; 12mo; publisher's mark in red on title-page; pp. xxiv+240; 900 copies printed on B. R. Rag paper; 9 copies on green hand-made paper; cloth.

✓ [147]. LETTERS OF JOSEPH CONRAD TO RICHARD CURLE. Edited with an Introduction and Notes by Richard Curle. Printed at the Printing House of William E. Rudge, Mount Vernon, New York, for Crosby Gaige, N. Y., 1928 :: Scotch type; 8vo; 104 leaves; rules on title-page; frontispiece portrait; 850 copies printed on Hadrian paper; 9 copies printed on green hand-made paper; boards, cloth back with label.

[148]. THE SISTERS, by Joseph Conrad. Introduction by Ford Madox Ford. Printed at the Printing House of William E. Rudge, Mount Vernon, New York, for Crosby Gaige, N. Y., 1928 :: Scotch type; 8vo; pp. 69; border and typographic design on title-page; head-pieces; 926 copies on Glaslan paper; 9 copies on green hand-made paper; marbled boards, ~~cloth back~~, paper label on back.

[149]. THE PSALMS OF DAVID IN METRE ACCORDING TO THE VERSION APPROVED BY THE CHURCH OF SCOTLAND. Introduction by William Allan Neilson. Printed at the Printing House of William E. Rudge, Mount Vernon, New York, for Washburn & Thomas, Cambridge, Mass., 1928 :: Granjon type; 12mo; pp. 369; border on title-page; 300 copies on B. R. Rag paper; cloth stamped in gold on side and back.

[150]. MONMOUTH, A TRAGEDY, by Robert Louis Stevenson. Introduction and Notes by Charles Vale. William E. Rudge, Mount Vernon, New York, 1928 :: Granjon type; 8vo; pp. xvi+80; title-page in red and black; 250 copies on Arches paper; marbled boards, cloth back.

[151]. THE SILVER CAT AND OTHER POEMS, by Humbert Wolfe. Printed at the Printing House of William E. Rudge, Mount Vernon, New York, for the Bowling Green Press, N. Y., 1928

:: Granjon type; 8vo; 16 leaves; border in silver on title-page; 780 copies on Strathmore Artlaid paper; boards.

[1929]

[152]. THE TRAINED PRINTER AND THE AMATEUR, AND THE PLEASURE OF SMALL BOOKS, by Alfred W. Pollard. Lanston Monotype Corp., Ltd., London, 1929 :: Centaur and Arrighi types; 4to; pp. 14 plus 4 pages of type specimens; decoration in red on title-page; initials and tail-piece; buckram; gold-stamped border and decorations on side. (Contains a Printer's Note by B.R. and specimens of the Centaur type).

[153]. THE PRIVATE PAPERS OF JAMES BOSWELL FROM MALAHIDE CASTLE, In the Collection of Lt. Colonel Ralph Heywood Isham, Prepared for the Press by Geoffrey Scott and Frederic A. Pottle. William E. Rudge, Mount Vernon, New York, 1929, 1930, 1931, 1932, 1933 :: Baskerville type; folio and 4tos; 18 vols; facsimiles in aquatone and itaglio offset; 570 sets printed on Maidstone paper; boards, cloth backs, paper label on backs.

[1930]

[154]. THE RIME OF THE ANCIENT MARINER, by Samuel Taylor Coleridge. Oxford University Press, London, 1930 :: Fell type; Demy 8vo; pp. viii-40; border of type ornaments on title-page; marbled boards, cloth back; 750 copies printed.

[1931]

[155]. A GARLAND FOR JOHN DONNE, 1631-1931, Edited by Theodore Spencer. Harvard University Press, Cambridge, Mass., 1931 :: Caslon type; 8vo; pp. 202; ornamental border on title-page; frontispiece portrait; head-pieces; cloth; gilt top.

[156]. THE WORKS OF JOHN MILTON, Frank Allen Patterson, General Editor. Printed at the Printing House of William E. Rudge, Mount Vernon, New York, for the Columbia University Press, N. Y., 1931 :: Granjon type; 8vo; 18 vols.; ruled border on title-pages; frontispieces, facsimiles; portraits; cloth, gilt tops; leather backs; 2,000 sets on rag paper; 150 sets on Swedish hand-made paper, bound in brown half morocco; (Designed by William E. Rudge in collaboration with B.R.)

[1932]

✓ [157]. THE ODYSSEY OF HOMER: [Newly translated into English Prose by T. E. Shaw]. Emery Walker, Ltd., London, 1932 :: Centaur type; small 4to; 26 decorations of Homeric figures in black on roundels of gold; 530 copies printed on Barcham Green paper; bound in full black Niger morocco.

✓ [158]. THE ODYSSEY OF HOMER: [Newly Translated into English Prose by T. E. Shaw]. Printed at the Plimpton Press, Mass., 1932 :: Janson type; 8vo; decoration by B.R. on title-page;

34 copies printed on ivory-tinted paper; bound in full leather. (Note: This limited American edition of 34 copies was printed here in order to secure the American copyright. It is smaller than the English edition and more tall than square. It is prior to the American trade edition.)

[159]. THE ODYSSEY OF HOMER: [Newly Translated into English Prose by T. E. Shaw]. Oxford University Press, New York, 1932 (trade edition) :: Janson type; 8vo; Homeric figure on title-page; printed by the Plimpton Press on Warren's paper; cloth; stamped on side and back. (Note a cheaper edition on thinner paper and smaller than the above trade edition was printed from the same plates in 1934, bound in brown cloth.)

[1933]

✓ [160]. CHAMP ROSÉ: Wherein May Be Discovered the Roman Letters that Were Made by Geoffroy Tory, and Printed by Him in His Book Called "Champ Fleury." Introductory Note by Bruce Rogers. Peter Pauper Press, New Rochelle, New York, 1933 :: Centaur type; 12mo; pp. 56; printed throughout in red; reproductions redrawn from Geoffroy Tory; marbled boards, paper label on back.

[161]. LETTERS FROM T. E. SHAW TO BRUCE ROGERS. Privately printed at the Printing House of William E. Rudge, Mount Vernon,

New York, 1933 :: Deepdene italic type; square 12mo; pp. 82; type set by Bertha Goudy and printed in brown; 200 copies printed; flexible boards.

[162]. FRA LUCA DE PACIOLI OF BORGIO S. SEPOLCORO, by Stanley Morison. Printed at the University Press, Cambridge, England, for the Grolier Club, New York, 1933 :: Centaur type; 4to; pp. 104; reproduction of woodcut border in red on title-page; facsimiles of Pacioli's alphabet; photogravure portrait; 390 copies on Batchelor hand-made paper; seven copies on large paper bound in full vellum; decorated paper over boards; gilt top; parchment back.

[163]. SUPER-POWER CARL, (Vol. III of the Works of Henry Davenport). Editor's Note and Frontispiece by B.R. University Press, Oxford, England, 1933 :: Fell type; 4to; pp. 6; 51 copies printed, ten for sale; wrappers; paper label on side. (The other "vols." of Davenport's Works were printed by Carl and Margaret Rollins at their private press.)

[164]. FABLES BY ÆSOP and OTHERS, Translated by Samuel Croxall. With an Introduction by Victor Scholderer. Printed at the Oxford University Press, England, for the Limited Editions Club, 1933 :: Fell type; narrow 8vo; title-page in red and black; reproduction of a woodcut on the title-page; illustrations from old Florentine woodcuts; 1500 copies on

Barcham Green paper; decorated boards, parchment back, gold-stamped decorations on back.

[1934]

[165]. UTOPIA, by Sir Thomas More. Done Into English by Ralph Robynson. Printed at the Printing House of William E. Rudge, Mount Vernon, New York, for the Limited Editions Club, N. Y., 1934 :: Janson type; narrow 8vo; pp. 168; border of type ornaments in red on title-page; ornaments and initials in red; 1500 copies on La Garde hand-made paper; paper sides, parchment back.

[1935]

[166]. THE POEMS OF ROBERT HERRICK. Humphrey Milford, London, Printed at the Oxford University Press, England, 1935 :: Baskerville type; 12mo; 2 vols; pp. 486; B.R. "thistle" in red on fly-leaf; cloth; gilt top; gold-stamped fleurons on back; 500 copies printed. (First of the "Hesperides Series of English Classics" to be designed by B.R.)

[167]. CRANFORD, by Elizabeth C. Gaskell. Humphrey Milford, London, Printed at the Oxford University Press, England, 1935 :: Baskerville type; 12mo; pp. 242; fleuron in red on title-page; B.R. "thistle" in red on fly-leaf; cloth; gold-stamped fleurons on back; gilt top; 500 copies printed. (Second volume in the "Hesperides Series of English Classics.")

[168]. SPINACH FROM MANY GARDENS, Gathered by the Typophiles and Fed to Frederic W. Goudy on His Seventieth Anniversary, 1935. 17 signatures by 17 different printers. :: 8vo; decorative border and fleurons in brown and green on title-page; 60 copies printed; cloth, label on side and back. (Title-page designed by B.R.)

✓ [169]. THE HOLY BIBLE: Containing the Old and New Testaments: Translated Out of The Original Tongues and With the Former Translations Diligently Compared and Revised by His Majesty's Special Command. Printed at the University Press, Oxford, 1935 :: Centaur type (special modification); folio; pp. 1250; 200 copies on Batchelor's hand-made paper; binding, special fabric made for this volume; bound in one or two volumes at the option of the purchaser. Also a smaller edition, one volume, bound in full levant, bevelled boards, gold edges and gold file. English hand-made linen rag paper; size 13 x 18 inches.

✓ [170]. JOURNAL UP THE STRAITS, October 11, 1856-May 5, 1857, by Herman Melville. Edited with an Introduction by Raymond Weaver. Printed at the Pynson Printers, N. Y., for the Colophon, N. Y., 1935 :: Baskerville type; 8vo; pp. 214; rules and decoration on title-page; 650 copies; marbled cloth.

BROADSIDES, POSTERS AND MISCELLANEOUS PIECES

Poster: MODERN ART, HOLIDAY NUMBER
January First, 1896. L. Prang, Boston, 1896 ::
Reproduction of cover on Modern Art, all hand-
lettered, printed in black on red cover paper; 12½
x 20¼ inches.

✓ *Broadside:* EMANCIPATION PROCLAMATION.
Riverside Press, Cambridge, Mass., 1907 :: 200
copies; Montaigne capitals.

Trial Pages: MARCUS PORCIUS CATO: DE RE
RUSTICA. Translated by R. T. Nichol. Riverside
Press, Cambridge, Mass., 1909 :: 16mo; Caslon
italic.

Broadside: TESTIMONIAL TO SARAH BERN-
HARDT. Printed for Le Circle Francais of Harvard
University at the Riverside Press, Cambridge, Mass.,
1913 :: Didot type.

Greeting Card: SALUTO—1915—BRUCE ROGERS.
The Museum Press, N. Y., 1915 :: 32mo; print-
er's mark and title; printed on a double sheet of
hand-made paper.

Broadside: TESTIMONIAL TO EDWARD STE-
PHEN HARKNESS. Metropolitan Museum Print-
ing Office, New York, 1916 :: Centaur type.

Poster: THE TOMB OF PERNEB. Metropolitan Museum Printing Office, New York :: Caslon type.

Poster: SPECIAL SESSION OF THE N.E.A. Metropolitan Museum Printing Office, New York, 1916 :: Caslon type.

Broadside: TESTIMONIAL TO JOHN PIERPONT MORGAN. Metropolitan Museum Printing Office, New York, n. d. :: Centaur type.

Catalogue: PAPWORTH HALL, TUBERCULOSIS COLONY, CAMBRIDGE, Price six pence. University Press, Cambridge, England, 1918 :: Oblong 12mo; blue wrappers; pp. 26; photographs; Goudy Old Style type; (design on cover and title-page drawn by B.R.).

Broadside: TESTIMONIAL TO JOHN PIERPONT MORGAN FROM THE AMERICAN INSTITUTE OF GRAPHIC ARTS. Printed at the Printing House of William E. Rudge, N. Y., 1924 :: 18 x 24 inches; Forum capitals printed in gold; monogram of the Institute designed by B.R. colored by hand; 12 copies printed.

Specimen Pages: FINE BOOK PAGES: A Portfolio of Specimen Pages From the Distinguished Books Designed by Mr. Bruce Rogers for Composition on the Linotype. Printed at the Printing House of William E. Rudge, N. Y., 1929 :: 8vo; 8 pieces in portfolio; 975 copies printed.

Broadside: PARTY OF THE STOWAWAYS AT THE PYNSON PRINTERS, Thursday, January, 1928. Printed at the Pynson Printers, New York, 1928 :: (Each guest set up one line in a different face, Mr. Rogers planned the layout). Types—Goudy Open, Old English, Caslon, Garamond, and Bodoni. ✓✓

Specimen Pages: A PROPOSED EDITION OF THE NEWLY REVISED AMERICAN BOOK OF COMMON PRAYER. Printed at the Printing House of William E. Rudge, N. Y., 1928.

first specimen: Complete text of Order for Morning Prayer. Folio; decorated paper over boards; printed in red and black on English hand-made paper in Granjon type. ✓ 16pp Ha out 1963-

second specimen: First text page of Order for Confirmation. Folio; pp. 4; printed in red and black in Goudy Newstyle; ornament in red; (the second and fourth pages, because of a limited supply of type, combine passages from a book printed by F. W. Goudy, with rubrics from the "Order For Confirmation.")

third specimen: A similar though not identical setting of the same type, printed in raised gold with gold ornamental heading and initial filled in with color by hand.


Specimen Sheets: THE JAPAN PAPER COMPANY. Printed at the Press of William E. Rudge, N. Y., n.d.

first sheet: Glaslan Paper 4to; pp. 4; reproduction of woodcut and red ruled border on cover; text in black and red.

second sheet: Glaslan Paper. 4to; pp. 4; ruled border and typographical ornaments in orange; type in black.

third sheet: Maidstone Paper. 4to; pp. 4; coat-of-arms in red, blue and black; cross ruled border in orange.

Broadside: CENTAUR AND ARRIGHI. :: 4to; decorative border and typographical design; n.d.; n.p.

Signature for "The Colophon": REMINISCENCES OF AN AMATEUR BOOK BUILDER, by Alfred W. Pollard. Printed at the University Press, Oxford, 1930; (Appeared in "The Colophon," N. Y., Part 4, Sept., 1930 :: Small 4to; pp. 8; reproduction of a woodcut on cover; initial letter and tail-piece. 

Prospectus: THE JOSEPH CONRAD, Prospectus of a Voyage in a Sailing Ship. 8vo; :: pp. 8; 50 copies printed in brown on special hand-made paper with photographs mounted.

Commencement program: HARVARD UNIVERSITY, 1935 :: 4to; pp. xli; self-cover; seal of Harvard on title page.

Brochure: GREETINGS FROM THE PRESIDENT & FELLOWS OF HARVARD on Occasion of its Three Hundredth Anniversary. 1935 :: Folio; pp. 4; seal of the college on the first page; Caslon type.

Diploma: HARVARD UNIVERSITY, 1935 Border and seal of the college printed in red, border in black; Garamond type.

Brochure: PRESENTATION TO RUTH SHEP-HARD GRANNISS :: 4to; 3 pages of text and one of autographs of the guests present at the Grolier Club; red-ruled borders on each page; seal of the Grolier Club on the first page; 2 copies printed, one hand-bound; 1936.

Brochure: RALPH HOLDEN. n.p.; n.d. :: 4to; no pagination; border on each text page; front cover gold-stamped; ("about 20 copies were printed"—B.R.).

Brochure: FRANCIS WELD PEABODY, 1881-1927 :: n.p.; n.d.; 8vo; pp. 8.

SOURCE BIBLIOGRAPHY

MODERN FINE PRINTING IN ENGLAND AND MR. BRUCE ROGERS: With a List of Books and Other Pieces of Printing Designed by Mr. Rogers. By Alfred W. Pollard. The Carteret Book Club, Newark, New Jersey, 1916 :: 8vo; pp. iii+36; boards; 275 copies printed at the Dyke Mill Press. (The first appearance of this first checklist of Mr. Rogers was in the Transactions of the Bibliographical Society of London, listed below.)

BRUCE ROGERS, DESIGNER OF BOOKS: With a List of Books Designed Under His Supervision, by Frederic Warde. The Harvard University Press, Cambridge, Mass., 1925 :: 8vo; cloth; pp. 75 plus 15 illustrations. (The first appearance of this volume in a reduced form appeared in the Fleuron, as listed below.)

B.R. — AMERICA'S TYPOGRAPHIC PLAYBOY, by Carl Purington Rollins. The Georgian Press, Conn., 1927 :: 12mo; boards; pp. 13; 500 copies printed. (This account first appeared in Direct Advertising.)

PRIVATE PRESSES AND THEIR BOOKS, by Will Ransom. R. R. Bowker Co., New York, 1929 :: 8vo; cloth; pp. 493; 1200 copies printed. (See chapter entitled, "Bruce Rogers" on pages 143-152, also the Lerch Extension on pages 401-404.)

BARNACLES FROM MANY BOTTOMS, The Typophiles, [N. Y.] 1935 :: 8vo; 26 inserts, each by different printer; woodcuts; photographs; illustrations; 100 copies printed for private distribution; buckram, gold-stamped. (Tributes from 15 writers and 7 artists to Mr. Rogers on the occasion of a welcome home dinner on October 30, 1935.)

PERIODICALS

THE RIVERSIDE PRESS AND MR. BRUCE ROGERS, by W. Irving Way. Inland Printer, Chicago, 1900 :: November; Vol. XXVII; No. 2; pp. 264-267.

B.R. AND HIS RIVERSIDE PRESS BOOKS, by Thomas W. Stevens. Inland Printer, Chicago, 1903 :: March; Vol. XXX; No. 6; pp. 900-904.

ART AND CRAFTSMANSHIP IN THE PRINTING OF BOOKS, A NOTABLE EXAMPLE, by Ralph Bergengren. Outlook, New York, 1908 :: September 26; Vol. 90; pp. 203-209.

THE MOST BEAUTIFUL TYPE IN THE WORLD. The Dial, New York, 1909 :: Vol. 47; pp. 38-39.

THE UNITED STATES: PROGRESS OF FINE PRINTING. The London Times, Sept. 10, 1912; pp. 18; column 4.

THE WORK OF BRUCE ROGERS, PRINTER, by Alfred W. Pollard. Transactions of the Bibliographical Society of London, 1919 :: Vol. 4; pp. 9-22. (Later enlarged and published as "Modern Fine Printing and Mr. Bruce Rogers," by the Carteret Book Club.)

MR. BRUCE ROGERS AND HIS PRINTED BOOKS, by B. H. Newdigate. London Mercury, London, 1921 :: April, Vol. 3; pp. 649-650.

FINE PRINTING AND MR. BRUCE ROGERS. Monotype Recorder, London, 1924 :: January-February; Vol. XXII; No. 199; pp. 7-10.

THE FIRST BOOK DECORATED BY MR. BRUCE ROGERS, by Percy L. Babington. The Library, London, 1924 :: September; Vol. 5; No. 2; p. 171.

THREE GREAT AMERICAN PRINTERS, by W. P. Eaton. The Bookman, New York, 1924 :: Vol. 59; pp. 708-714.

ROGERS WINS FAME AS A BOOK DESIGNER, by Sidney Smith. American Art Student. New York, 1925 :: Vol. 8; June 30th; pp. 13-15.

BRUCE ROGERS OF INDIANA, by V. V. McNitt. McNaught's Monthly, Cleveland, 1926 :: Vol. 5; pp. 77-80.

THE BOOKPLATES OF BRUCE ROGERS,
WITH A COMPLETE ICONOGRAPHY, by
William A. Kittredge. The Colophon, New York,
1930 :: Part I.

THE ACHIEVEMENTS OF BRUCE ROGERS,
BOOK DESIGNER, HERE AND IN ENG-
LAND, by George French. Inland Printer, Chicago,
1931 :: November; Vol. 88; pp. 59-63.

ON THE EARLY WORK OF BRUCE ROGERS,
by J. M. Bowles. The Colophon, New York, 1932
:: Part II.

FIVE HUNDRED ROGERS ITEMS SHOWN
AT THE GROLIER CLUB, by J. M. Bowles.
American Printer, New York, 1932 :: Septem-
ber; Vol. 95; pp. 31-33.

BRUCE ROGERS, by Paul Johnston. The Book
Collector's Packet, New York, 1932 :: Septem-
ber; No. 7; pp. 33-37.

MR. BRUCE ROGERS OF INDIANA, by Paul
A. Bennett. Linotype News, Brooklyn New York,
1934 :: April; p. 5.

BRUCE ROGERS OF NEW FAIRFIELD AND
LONDON. Contemporary Books, New York, 1935
:: June-July.

P.M. An Intimate Journal for Production Managers,
Art Directors and their Associates. January; Vol. II.
No. 5; 1936 :: Nine articles about B.R. including
original inserts from Barnacles from many Bottoms.

WRITTEN BY BRUCE ROGERS

A LETTER TO HENRY KENT, by Bruce Rogers.
The Harbor Press, New York, 1929 :: 8vo; decorated boards.

MONOTYPE, Vol. 9, No. 6 — PRIVATE
PRESSES IN ENGLAND, Etc. Lanston Mono-
type Co., Phila., 1923 :: 8vo; wrappers; pp. 23;
20,000 copies printed. (Printer's Note by B.R.)

VENETIAN PRINTERS: A Conversation on the
Fourth Day of the Bibliographical Decameron by
Thomas Frognall Dibdin. Privately printed for B.R.,
1924 :: 4to; wrappers; pp. 14; 223 copies printed.
(Printer's note by B.R.)

ITALIAN OLDSTYLE, A NEW TYPE DE-
SIGNER BY FREDERIC W. GOUDY. Lanston
Monotype Co., Phila., 1924 :: 8vo; wrappers;
22,500 copies printed. (Printer's note by B.R.)

ON THE FLEXIBILITY OF THE MONO-
TYPE, Extract From a Letter of Bruce Rogers to
a Friend. Lanston Monotype Co., Phila., n.d. ::
8vo; folded sheet.

ON PRINTING, by Bruce Rogers. Saturday Re-
view of Literature, New York, 1927 :: Vol. 4;
p. 268.

PORTRAITS OF WASHINGTON, Illustrated with Elegant Engravings on Steel. Pynson Printers, New York, 1927 :: Narrow 48mo; cover title, one leaf, two plates; limited edition, none for sale. (Introductory note by B.R.)

FIRST SHOWING OF THE LUTETIA, DESIGNED BY J. VAN KRIMPEN. Joh. Enschede, Holland, n.d. :: 4to; wrappers; pp. 10. (Note by B.R.)

CHAMP ROSÉ. Peter Pauper Press, New York, 1933 :: 12mo; boards; pp. 56. (Introductory note by B.R.)

A LETTER FROM B.R. TO THE TYPOPHILES Delivered to the Typophiles at an Amherst Club Luncheon. Wednesday, November 13, 1935. :: 8vo; title-page and three-page facsimile of letter. Printed for private distribution to members of the Typophiles.

A NEW B.R. BIBLE STORY, (unauthorized perversion). The Last Book of Bruce's Called JENESUIS :: (A humorous article about the Oxford Bible which appeared in P.M. January, 1926, No. 5; pp. 13 A few large paper single sheets were also run off).

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